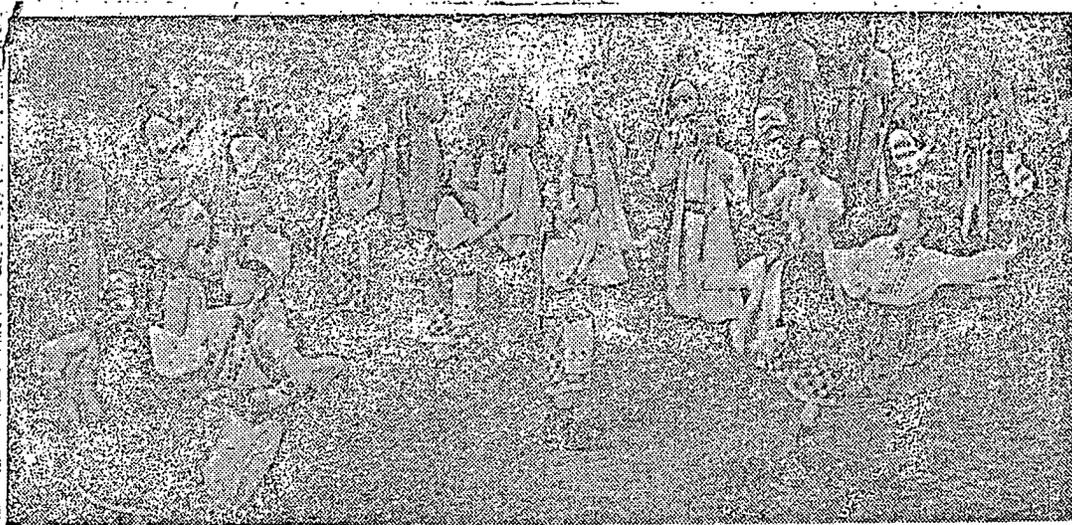


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MOISEYEV DANCERS PERFORMING UKRANIAN FOLK BALLET

U.S. Victim of Cultural Exchange?

CAPITAL REPORT

By FULTON LEWIS, JR.

WASHINGTON, June 29.—In international politics as in private life the most plausible excuses can never remove the feeling of inner uncleanness that comes from hobnobbing with unsavory characters. Hence the unmistakable stench that is beginning to rise from our cultural exchange program with the Soviets.

Take for an example the recent triumph of the Moiseyev Russian folk dancers in Washington's Capitol Theater. Everybody attended, including John Foster Dulles and his brother Allen Dulles, head of the Central Intelligence Agency.

During the intermission the Secretary visited backstage, chit-chatted on how the troupe spread happiness among the American people. When he returned to his seat Mr. Dulles was informed of the Kremlin's execution of former Hungarian Premier Nagy and his three leading freedom fighter associates. The Secretary's one-word comment—"tragic."

In the second-act finale the dancers waved vigorously toward the Dulles entourage. The

Secretary waved back in kind. The audience went wild.

IN THE LIGHT of such doings, just how seriously can the world now take the Congress' resolution expressing its "deep sense of indignation" over the Moscow executions? Can we claim to be freedom's friend while we make "cultural pacts" with freedom's executioners?

Make no mistake, the Moiseyev dance group, though composed of talented youngsters, represents the Soviet Union.

In a timely move the House Committee on Un-American Activities queried Mr. Arthur Lief, the American guest conductor of the merry Russian dance group. Mr. Lief joined the long list of Fifth Amendment Takers. He refuses to tell whether he is a member of the Communist Party, whether any Communists helped him get the job as guest conductor, whether any of the twenty American musicians in the orchestra are Communists.

Even more interesting, Mr. Lief refuses to tell whether he had attended meetings with members of the Moiseyev troupe on "non-musical matters."

Soviet effrontery is infuriating. Not only do they send their artists to dance their way into

the hearts of American audiences; they also play it in reverse, as witness their clever use of the talented Texan pianist, Van Cliburn.

Nothing the Soviets do is accidental. Their choice of a young American as the prizewinner of Russia's International Piano Competition has already paid off handsomely, with more to come.

A too-gullible American public is now convinced that the Soviets are fair-minded judges who gave the palm to a boy from Texas when they could so easily have chosen one of their own. We hail Van Cliburn as a national hero—and at the same time hug the Soviets in hearty embrace.

THE demonstrations during Van Cliburn's concert at the Capital's Constitution Hall were little short of scandalous. Was it necessary for the orchestra to play the Communist Internationale to an audience standing at rapt attention?

Finally, must Van Cliburn at the Soviet Embassy party propose THIS toast: "To the wonderful people who are our hosts, and to the government from which they come, and to the United States."